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of that would not pass from the minds and nostrils of men for some centuries to come. The care of the submerged is the province of charity, State and individual. Economic laws cannot be altered for their benefit. But from the very moderate suggestions of Mr. Gladden's concluding chapter, with almost every word of which we cordially agree, we do not see that he contemplates anything of the kind. Indeed our trouble with his "Christian Socialism" is that we do not see wherein it is distinctively Socialistic or distinctively Christian, while, of course, we see that it is not inconsistent with either.

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*Representative English Literature, from Chaucer to Tennyson.* By Henry S. Pancoast. New York: Henry Holt & Co. 1893. 12mo, pp. xiii., 514.

*Literary Criticism for Students.* By Edward T. McLaughlin. New York: Henry Holt & Co. 1893. 12mo, pp. xx., 236.

THE ideal text-book for the study of English literature in high schools and colleges is still a desideratum. The two books whose titles are given above must be welcomed, however, as marking an advance on the usual manuals with which publishers and book-makers flood the market. Both authors protest against the philological method of teaching literature, and both recognize the necessity of a first-hand acquaintance with masterpieces. The one feels, however, that literary history must not be slighted; the other sees the necessity for developing even in the youngest student the rudiments of a cultured taste.

We believe that both books can be advantageously used in most of the high schools and colleges of the country. In the universities, where more time can and ought to be given to English literature, there is less necessity for a text-book of wide range, such as Mr. Pancoast's, or for a compilation like Mr. McLaughlin's. Properly used, Ward's *English Poets* and Craik's *English Prose*, with companion courses in English literary history and the principles of criticism, will serve the needs of a class better than any single manual yet

written ; but in most schools and curriculum colleges such a course is at present out of the question. For practical purposes, then, these volumes may be cheerfully recommended ; and it may be hoped that they will pass to a second edition without loss of time.

We suggest the second edition in order to point out that when that comes Mr. Pancoast will have an opportunity to correct the frequent misprints scattered through his book. We will indicate a few for him here. On page 8 *Ramsay* has assumed an unfamiliar *e* ; on page 79 the student is requested to read a passage from Spenser's "Colin Clout's Come Home Again," but if he does, he will find that Mr. Pancoast's quotation from the passage is incorrect ; on page 491 Mr. Algernon Charles Swinburne has his name twisted, and the late Matthew Arnold is held to have written certain "Essays on Criticism." These and similar blemishes should be removed. Perhaps it would be unkind to ask Mr. Pancoast to change the names of the periods into which he divides the history of English literature. It is a little unpleasant to study the career of the greatest and most original of all poets under such a caption as "Part II. The Period of Italian Influence.—1400—1660." We readily admit the fructifying influence of Italy, not only upon English literature but upon modern European civilization, still we think that to divide English literature into four periods, two of which are named after other nations (*Part III.* is "The Period of French Influence.—1660—*cir.* 1750) is distinctly misleading. The foreign influence was there, no doubt, but creative originality was present in greater measure. Besides, why was not Chaucer included under the Italian period? and why, under the third period, were we not treated to a sub-period entitled "English Influence on France?" We suspect that there is considerable reason for the latter caption, and we dare say that the Bourbons of France, if their opinion on this or any other subject requiring thought could be obtained, would agree with us. But this is, perhaps, pedantic criticism when applied to a volume of such general excellence.

Mr. McLaughlin's book consists of an admirable introduction and well selected passages from the writings of the chief English critics, beginning with Sidney. We are glad to see Dryden and Wordsworth represented, but we look in vain for Shelley or Landor. Might not Mr. Hutton have made way for them?

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*Contes de Daudet.* Edited by A. G. Cameron, Ph. D. New York: Henry Holt and Company. 1893. 12mo, pp. xxii., 302.

It is seldom that a book designed for educational use comes to our table that the reviewer can greet with such pleasure as this. The dainty binding and fair typography ought to commend it to the library table as well as the class room, and its size admits it as the companion of a summer ramble. The selection is admirably made, and includes several stories that will be new to most readers, who must purchase a number of volumes in order to possess all these tales in their original Parisian dress. Unfortunately a school-book always bears the trail of the serpent somewhere; and here we find it in the marginal numbering of the lines, which disturbs the literary reader with no corresponding gain to the student, so far as our experience goes. We wish, too, that the notes might be bound separately, and that for three reasons: First, because it would make them easier for those to use who need them; second, because it would enable those who do not need them to dispense with them; and, thirdly, because it would facilitate the use of the book in the examination room. We offer the suggestion to publishers of text-books, that they print the text in a durable binding and add the notes in a pamphlet. But we are eager to pass from this aspect of the book and to say a word of the literary place of Daudet as a story teller.

Daudet belongs distinctly to the earlier generation, his first efforts somewhat antedating those of his greatest literary contemporary, Emile Zola. Mr. Cameron says in his very excellent introduction that "Daudet created a new style, infinitely pathetic yet delicately playful, which oppressed the